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THE funeral of the late Dean Milman, which took place in St. Paul's Cathedral, on the 1st ult., was attended by the Lord Mayor and the Clergy of the Cathedral, in addition to the relatives and friends of the deceased. The Clergy and Choir met the body at the great west door just before twelve o'clock, and proceeded to the choir, chanting the sentences, "I am the Resurrection," &c., by Croft. The Daily Morning Service was then said as far as the Psalms, viz., the *Venite* and the 39th and 90th Psalms. After the Lesson (1 Cor. xv. 20), the *Benedictus* was sung to Patrick's music. The daily prayers were continued to the end of the third collect. Then was performed the Anthem, "If we believe that Jesus died," Goss, followed by a dirge on the organ, during which the Clergy approached the grave, and the body was lowered. The service then proceeded. The sentences were sung to the music of Croft and Purcell, with the exception of the "I heard a voice from heaven," from Goss's new Burial Service. Towards the conclusion of the service, were sung the chorale from Mendelssohn's *St. Paul*, "To Thee, O Lord," and Handel's "His body is buried in peace." The Dead March from *Saul* was played as the mourners and congregation departed. The Choir was largely augmented for the occasion, and the whole of the music was most impressively performed.

WE understand that Madlle. Rosa D'Erina, who announces herself as "vocalist, by command, to the Irish Court," lately gave a performance at Marlborough House, by command of Her Royal Highness the Princess of Wales. We have no record of the concert, save a very elegant perfumed programme, which has been forwarded to us; but, judging from the variety of pieces in the selection, Madlle. D'Erina must be the possessor of no ordinary vocal powers.

WE are informed that Mr. W. G. Cusins has been appointed conductor of the orchestral and choral practices, and Signor Piatti professor of the violoncello, at the Royal Academy of Music.

ON Monday Evening, the 12th ult., Mr. Haydn Harrison gave a benefit Concert, at the Store Street Rooms. The programme was varied, and of great length, including a number of glees, madrigals, and part-songs, efficiently rendered by Jackson's Choral Society, under the direction of Mr. Harmer; fantasias on the harp by Mr. J. B. Chatterton; pianoforte solos by Mr. Haydn Harrison, and Mr. T. S. Shedlock; violin solos by Mr. Henry Eayres, and a variety of songs by Mesdames Poole, Talbot Cherer, Limester, Kelvia, &c.

A SERIES of Wednesday Concerts, in aid of the Belgrave Hospital for Young Children, has been commenced at the Pimlico Rooms. The second concert of the series took place on the 30th Sept., on which occasion the artists engaged were—M<sup>de</sup>. de Castro, and Miss Constance Vernon (soprano). Mr. Edward Craig (tenor), and Mr. Lander (bass). The Burleigh Minstrels ably performed several pieces, including "Music, spread thy voice around," *Solomon*, "The blue bells of Scotland," and "The Pilgrims," by Leslie. The Burleigh Minstrels are a number of gentlemen who, under the direction of Mr. Edward Craig, their conductor, give their services in aid of charitable objects, and who undertake the musical portion of the Sunday evening choral services at St. Michael's Church, Burleigh-street, Strand.

A CONCERT was given in the Boys' School, St. Mark's, Whitechapel, on Thursday, September 24th, in aid of the St. Mark's Choir Fund. The first part of the programme consisted of sacred selections, and the second of glees and songs. The principal vocalists were Miss Weston, Mr. Rowcliffe, and Mr. Kilburn. Miss Weston (who was suffering from a severe cold) could scarcely do herself justice; but as she is very young, and preparing carefully for the profession, we must suspend any judgment upon her capabilities. Mr. Rowcliffe sang "Why do the nations," and Mr. Kilburn the air, "But Thou

didst not leave," and also the plaintive lament from *Samson*, "Total Eclipse." In the second part Mr. Rowcliffe gave an excellent rendering of "The lugger." The Choir sang the anthems and glees with much taste and spirit; and the concert was in every respect highly successful.

THE City Musical and Elocutionary Society, Albion Hall, London Wall, gave its usual quarterly Entertainment, on Friday evening, the 25th September, under the direction of Mr. F. M. Wenborn, teacher of the various classes. The programme included some excellent selections, both musical and dramatic, which were given entirely by members of the Society and afforded much satisfaction to the large audience present. The Society continues to prosper amongst the City Employés, for whom it is specially intended.

MR. GEORGE CALKIN has just patented an invention, called the "Key-board Indicator," the object of which is to teach the names of the notes on the pianoforte, in connection with their place in the treble or bass staff. The instrument can be adjusted to the key-board of any pianoforte; and rests sufficiently under the keys to be out of the way of the hands. The name of every note, with its position in the staff, is accurately printed under every key; and for rapidly showing those on the lines or spaces alone, a perforated card is used, which being placed over the Indicator, renders only that group of notes visible which the teacher is desirous of impressing on the mind of the pupil. All persons engaged in the musical tuition of young children, experience the greatest difficulty in making them transfer the notes from the book to the key board; and as this apparatus (which, extend over four octaves) will convey not only a knowledge of the *name*, but of the *pitch* of every note, we have much pleasure in commending it to the attention of pianoforte teachers.

MR. FREDERICK SCARSBROOK has been appointed conductor of the Uxbridge Philharmonic Society. The first meeting of the season was held at Belmont Hall, on Wednesday, the 7th ult.

## Reviews.

NOVELLO, EWER AND CO.

*Hymns, Ancient and Modern, with Accompanying Tunes.*  
Appendix.

FOR years it has been a vexed question amongst musicians and amateurs alike, as to what should be the test of a good Hymn Tune. Some have held that a more or less faithful reproduction of the 17th century psalm-tune—others, a successful imitation of the German Chorale of the last two centuries—was the only thing a professional musician of any standing could, by any possibility, lend his name to; whilst others, chiefly amateurs, have united in agreeing with Rowland Hill in his somewhat profane dictum, "that the devil should not have all the pretty tunes to himself," and have used this as an argument for introducing harmonised melodies of a secular origin.

Before considering these matters in detail, it would be well to settle the following questions. Is the hymnody of the church intended to represent an outpouring of devotion on the part of a professional choir, or of an amateur congregation? To this, we suppose, there can be but one reply, and, this admitted almost settles the previous question. That congregations should be supplied with singable tunes possessing tuneful melodies—in fact with sacred part songs,—we hold to be an absolute necessity. But then cry the purist, if you give way without reservation to the tastes and whims of congregations, you may eventually find yourself placed in a position repugnant to your taste and disastrous to your professional reputation. Possibly we should, were we to give way *without reservation*. Spread around us on every side are

the disastrous consequences of such foolish weakness; witness the "Crown of Jesus" music, and its hardly less objectionable prototype the "Appendix to the Hymnal Nod." These, with a vast quantity of stray leaflets generally contributed by the clerical element, serve to warn us of the depth of degradation, which might be reached were the reins left perfectly loose. But we hope there is no danger of matters altogether coming to such a crisis, nor would there be the slightest fear of such a state of things becoming general were professional musicians to act as becomes men to whom are entrusted the secrets of the "Divine Art." If, in some places, matters are in this deplorable state, it is all the more necessary that coats should be off and backs bent in earnest intention of clearing the ground.

A lady of our acquaintance, some time ago, attended festival services in a church which at that time was considered somewhat "High." On her return after bestowing high, and we are sure well-merited, praise upon the exceeding heartiness of the services, she spoke of certain tunes which had been sung in procession, as being in her opinion, "most charming." She had at once obtained copies, and if we did not mind, she would play them over. The first, she explained was sung to the popular Hymn, "Brightly gleams our banner." When, after a preliminary chord the tune was begun, there struck upon our astonished ear strains familiar to recollection since childhood. After a short examination of the music, our friend was shocked to hear that what had been given her as a new sacred Hymn tune was actually the well-known air, "Hope told a flattering tale," done into common time. After this, she was quite prepared to hear that her other acquisition, which had been given her as a setting of "O Paradise," was an air from an old French Opera. The latter tune, however, has to a great extent relinquished its popularity in favour of two German waltz tunes, more atrociously out of character with the words and the sacredness of the sanctuaries which are regularly profaned by them, than the previous one. One comfort, however, is reserved to us in this matter. There is a limit, and we must have nearly reached it. Nothing *worse* can be even imagined, and it is simply impossible for things to remain in their present state.

It must be remembered we have hitherto been speaking of some exceptional phases in the use of hymnody, or, perhaps, to speak more correctly, of the two extremes, the severe school and the ultra-secular; and before dismissing them, we might, perhaps, be allowed to say that the members of the first, who cannot fail to have a considerable portion of the sympathies of any earnest musician, should remember that tunes which were written in the idiom of another time, and which, at the present day, are only thoroughly intelligible to the initiated, are hardly adapted to stimulate and aid the devotion of those who, as far as music goes, might be called babes, and to whom milk would be sufficient sustenance, when stronger meat would be rejected. *Let it be milk, however, and not milk and water.* Which last sentence disposes of a large portion of the modern school. For the secularists, however, there is no excuse. Their cry, that congregations should have something they can sing, is a mere subterfuge. Their reading of this argument would admit all the so-called comic tunes of the day into sacred use. But, we would ask, was there ever any difficulty in congregations joining in such tunes as "Jerusalem the golden," "Abide with me," "The endless Alleluia," and the like? It cannot be absolutely essential to the success of a congregational hymn tune that it should first have been made popular in music halls or concert rooms.

It now devolves upon us to state what we consider to be the true test of a good congregational hymn tune, and it is this. There should be first of all a sufficiently marked and taking melody to catch the ears of amateurs of the smallest pretensions; whilst, on the other hand, the harmonies should be solid and musician-like. In other words, the amateur element should agree in liking it for its charm of melody; and the professional for its solidity of

general construction. Judged by this test there has no book appeared in our day so thoroughly successful or so satisfactory to all parties as *Hymns Ancient and Modern*. It is hardly necessary to allude to its enormous sale, which years back had reached millions of copies, but we will simply say that whatever may be its defects there is no book which has had such an influence (for good) upon the congregational singing of England and her colonies as this. Who can name a collection from which so large a number of tunes have been selected by the public to become their special favourites? Its introduction has almost marked an epoch in the history of church services.

But we must remember that it is now many years since the first appearance of this book, and the compilers have wisely recognised the fact that "times change as years roll on," and what might have been everything that could be desired then, might by this time have become, in one way or another, wanting. Therefore, we suppose the Appendix has been issued to remedy any defect or fault which the brighter light of later times may have rendered visible. The array of composers' names in this Appendix is very imposing, including Sir F. A. G. Ouseley, the Rev. J. B. Dykes, Dr. S. S. Wesley, Mr. Henry Smart, Dr. G. J. Elvey, Dr. Stainer, Dr. Gauntlett, Mr. Joseph Barnby, Dr. Steggall, Mr. John Hullah, Mr. Walter Macfarren, and others, not forgetting Mr. W. H. Monk, to whom the compilers express their deep indebtedness for the same patience and efficiency as was displayed in the preparation of the first book.

Out of the one hundred and twelve tunes, eighteen are the composition of the Rev. J. B. Dykes: add to this seven arrangements of ancient melodies, and we find Dr. Dykes has supplied in all, twenty five tunes or nearly one fourth of the entire collection. This is, certainly, a large proportion; and had not his tunes reached such a high standard, it might have been considered unjustifiably large. But as, in examining the book, we found we had chosen twelve of Dr. Dykes' original contributions as our especial favourites and in all respects thoroughly good tunes, we suppose it is hardly just to say more about it. Next to Dr. Dykes in the number of his contributions comes Mr. Henry Smart, who supplies seven, four of which we had selected as above: of the remaining three, one (No. 293) exhibits in its second phrase a singular likeness to a portion of the slow movement of Hærold's overture to *Zampa*, and the rest strike us as wanting in character, indeed they might have been written by almost any other musician than Mr. Smart. The same may be said of Dr. Wesley's tunes. We will venture to assert, not one of Dr. Wesley's contributions could be identified, without a reference to the index, whilst on the other hand the greater part of Dr. Dykes', some of Mr. Henry Smart's, and the whole of Mr. Barnby's tunes could hardly fail to be recognised at once from their marked individual characteristics.

Amongst others, we would desire to mention with strong commendation the contributions of the Rev. Sir Fred. A. G. Ouseley, whose tune (or might we not say Anthem), to the words "Hail! gladdening Light," is as good as anything in the book. Drs. Stainer and Elvey have in this collection done full justice to their respective reputations; whilst Mr. A. H. Brown has considerably exceeded our expectations. Not so Mr. Willing, whose "sweet thing" (No. 345, 2nd tune), is utterly unworthy of its position in the collection; and the same may be said of No. 368, by the Rev. S. Baring-Gould, which entirely fails in illustrating the spirit of the beautiful words. The strongest peculiarity of Dr. Hayne's tunes is the pertinacity with which they, in almost every instance, come to a full close in the penultimate phrase, thus anticipating the proper close. Dr. Dykes, in tune 279, gives us a strong suggestion, both in melody and harmony, of Mendelssohn's beautiful duet, known as "This is the Sabbath morn;" and Dr. Wesley, in his tune 320, favours us with a reminiscence of Pearsall's popular part-song, "O who will o'er the downs so free?" But we can hardly restrain our utter disgust and annoyance at finding "Hope told a

flattering tale," of which we have previously spoken, absolutely doing duty as a hymn tune under the sanction of the compilers of *Hymns Ancient and Modern*. Were they aware of what they were doing in admitting it, or was it inserted in utter ignorance of its antecedents? In either case it is a blunder which we hope to see speedily corrected.

In summing up we may say with truth, that as the first issue of *Hymns Ancient and Modern* was a great advance upon the already existing state of things; equally so is the Appendix an improvement upon the original book.

*Novello's Parish Choir Book.* A collection of Music for the Service of the Church, by Modern Composers.

(Continued from page 549.)

No. 28. *Te Deum laudamus* in D. Composed by R. Redhead. We have in a foot-note an express intimation that this *Te Deum* is "intended for congregational singing," therefore we are not surprised to find the unison treatment adopted. At first sight, however, and with the above intention before us, we are a little taken aback on finding the setting unbarred and unrhythmical: for our theory has hitherto been that a congregation requires above all things to *feel* the accent and rhythm of a piece of music before they can trust themselves to join in it "with heart and voice." But this theory has latterly received some rude shocks, for we have heard some unbarred "celebration music" sung by the major part of a large congregation with considerable unanimity, whilst on the other hand some hymn tunes with strong accent and marked swing have been so dragged and tortured out of their own proper shape as to be almost unrecognisable. Therefore we are not prepared to say Mr. Redhead has done any great injury to his intentions by discarding the modern use of bars in his service. The compass has wisely been kept within an octave (D to D), and the accompaniment, whilst showing in every bar the hand of a sound church musician, is still easy, and well under the hand. There is also a strong flavour of Gregorian feeling apparent, which, giving a decided character to the composition, will not prove the smallest of its recommendations to the notice of choirs of High Church tendencies.

No. 29. *Te Deum laudamus* in G. Composed by Herbert S. Irons. What we have said of the previous number will almost equally apply to this, except as to the Gregorian character, which is here nowhere apparent. A careful consideration of the limited means of country choirs is visible throughout.

No. 30. *Te Deum laudamus* in D. Composed by Edmund T. Chipp, Mus. Doc. The most original point in this *Te Deum* is the confessed and intentional quotation of a choice phrase or two from the work of another writer. In other words, a note informs us that the *Sanctus* in this *Te Deum* is adapted from Spohr's *Last Judgment*. Most persons will no doubt be aware how Handel was in the habit of quoting (not unfrequently to the extent of an entire chorus) from the works of the great masters previously existing, and of his forgetting to make an acknowledgment for the same. But we are all equally aware how unnecessary was this wholesale appropriation, considering the almost inexhaustible fertility of his own gigantic mind, and also the fact that it was the greater who borrowed from the lesser. What composer would not have thought it an honour to be so magnificently enshrined? With Dr. Chipp the case is somewhat different. He, the smaller, gains reflected light from the greater. Altogether we cannot help thinking that in spite of the warm admiration Dr. Chipp may have for Spohr, and which is everywhere visible in this *Te Deum*, the composition would have gained considerably in unity had the whole sprung from the same pen. It is arranged for voices in unison, with organ accompaniment, and altogether presents an effect of great richness of colour. There is a rather liberal display of chromatic chords, and an unusual amount of modula-

tion; yet, with all this, it is by no means difficult of performance.

No. 31. *Te Deum laudamus* in F, composed by J. W. Elliott, is altogether a very successful effort. At a first glance it appears bristling with difficulties, which almost all disappear on a careful revision. In short, Mr. Elliott appears to have succeeded in producing a work which combines, in a remarkable degree, a considerable number of new effects produced from comparatively simple materials.

No. 32. *Te Deum laudamus* in F, composed by Henry Smart. We have already spoken at great length on this and the remaining Canticles, together with the Office of the Holy Communion subsequently added by Mr. Smart, so that nothing remains for us to say than that we are still firmly impressed with the opinion that such settings cannot fail to be of the highest possible use in aiding the progress of modern church music.

No. 33. *Te Deum laudamus* in F, composed by Samuel Reay, is a setting of a singularly sober and thoughtful cast. In construction, in illustration of the words, in choice of subject, it is everything that could be desired. Various points of novelty present themselves for the delectation of the professional musician, and several charming melodic phrases offer attraction to the amateur. Altogether, this *Te Deum* is, in our opinion, worthy to rank among the best of the series.

We are now arrived at the end of our work—work which, we can assure our readers, has been full of difficulties and dangers. The difficulties will be at once apparent to any one who has had to criticise severally upwards of thirty specimens of one class of composition, all of them the production of living composers. And herein, also, has lain the danger. Our honesty of purpose has, we hope, disarmed the danger; but whether the difficulties have been successfully overcome, we must leave to our readers. A whole dictionary of synonyms would have been of no avail in preventing a constant repetition of the same words and phrases; whilst any attempt to avoid this would not only have been unjust in those instances where that one phrase alone would have been appropriate and no other, but too great care in this direction would have resulted in throwing an air of cold artificiality, not to say insincerity, over the whole criticism. It may, by some, have been thought that a little excess in the opposite direction has resulted; in other words, the warmth of commendation has, in many instances, exceeded the merits of the composition criticised. Indeed, we have ourselves occasionally heard remarks of a sweeping nature, condemning the whole series as utter rubbish. In such cases, we have taken the trouble to ascertain how much the would-be critic knew of his subject, and have invariably found him altogether ignorant of the major part of the settings, and his knowledge of the rest to consist in having just glanced through them. But is it not natural that, in a number of sacred compositions contributed by the first composers of the day, the large majority should be worthy of almost unqualified eulogy? We have not been criticising the works of budding tyros, but of composers whose names are constantly before the public—men of experience and men of position. Should there still be in the minds of our readers any doubt of the sincerity of our opinion, let them do as we have done: take each number separately, commencing with the first, and play it over and over again, examining it carefully each time, until the freshness has, to some extent, worn off, and its peculiarities have somewhat disappeared. Then note down the opinion thus formed; and, having worked through the entire series, we have little doubt that, after allowing for diversities of temperament, the result will be more in consonance with the opinions herein expressed than would have been anticipated. At any rate, we have carefully formed our opinion, and fearlessly expressed it; and the collective result upon our mind is that, in the history of music devoted to the service of the Church, there has never been a time so productive of fine settings of the Canticles, as the past ten years; and that